

PAPER 1 Reading

Part 1

PAPER 2 Writing

Part 2

PAPER 3 Use of English

Part 3

PAPER 4 Listening

Part 4

PAPER 5 Speaking

You are going to read a magazine article. Six paragraphs have been removed from the article. Choose from the paragraphs **A–G** the one which fits each gap (7–12). There is one extra paragraph which you do not need to use.

Mark your answers **on the separate answer sheet**.

Mind your languages

Thousands of the world's languages are dying, taking to the grave not just words but records of civilisations and cultures that we may never come to fully know or understand. It is a loss of which few people are aware, yet it will affect us all. Linguists have calculated that of the 6,000 languages currently spoken worldwide most will disappear over the next hundred years. As many as 1,000 languages have died in the past 400 years. Conversely, the handful of major international languages are forging ahead.

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But the vast majority of the world never had need of phrases in Heiltsuk (a Native Indian language from the Canadian Pacific coast of British Columbia which is now dead). Nor will most people be interested in learning any of the 800 languages spoken on the island of New Guinea or the 2,400 spoken by Native American Indians (many of which are threatened), but their deaths are robbing us of the knowledge needed to write many chapters of history.

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Documenting a threatened language can be difficult and dangerous, requiring consummate diplomacy with tribes, some of which may be meeting outsiders for the first time and may well be wary about why these strangers need so much information about their language. 'Some peoples are extremely proud of their language while others are sceptical of the "white man", believing he now wants to rob them of their language as well,' says Kortlandt.

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'There are about 200 Tibeto-Burman languages, only about ten of which have been properly described,' says Kortlandt. 'We now have fourteen PhD students describing different, unknown languages.' The problem is it can take years to document a language. 'We are

generally happy when we have a corpus of texts which we can read and understand with the help of a reliable grammar and dictionary provided by a competent linguist, preferably including texts of some particular interest,' says Kortlandt.

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To non-linguists it must seem an odd issue to get worked up about. Why waste so much time saving languages spoken by so few and not concentrate on the languages of the future that most of us speak? Why look back instead of forward? 'Would you ask a biologist looking for disappearing species the same question?' Kortlandt asks. 'Or an astronomer looking for distant galaxies? Why should languages, the mouthpiece of threatened cultures, be less interesting than unknown species or galaxies? Language is the defining characteristic of the human species. These people say things to each other which are very different from the things we say, and think very different thoughts, which are often incomprehensible to us.'

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Take, for example, the vast potential for modern medicine that lies within tropical rainforests. For centuries forest tribes have known about the healing properties of certain plants, but it is only recently that the outside world has discovered that the rainforests and coral reefs hold potential cures for some of the world's major diseases. All this knowledge could be lost if the tribes and their languages die out without being documented.

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Kortlandt is blunt about why some languages have suffered. 'If we look back to the history of the Empire,' he says, 'for social, economic and political reasons, a majority never has an interest in preserving the culture of a minority.'

- A** Frederik Kortlandt, Professor of Comparative Linguistics at Leiden University in Holland, has a mission to document as many of the remaining endangered languages as he can. He leads a band of language experts trekking to some of the most inaccessible parts of the earth to save such threatened languages.
- B** This is one of the factors worrying Paul Qereti, a linguist in Fiji in the South Pacific. There are hundreds of known remedies in Fiji's forests. The guava leaf relieves diarrhoea, the udi tree eases sore throats, and hibiscus leaf tea is used by expectant mothers. There are possibly scores more yet to be discovered. We will only be able to find them and benefit from their properties through one or more of the 300 languages and dialects spoken on the Fijian islands. If the languages die, so too will the medicinal knowledge of naturally occurring tonics, rubs and potions. Science could be left wondering what we might have found. English is now spoken by almost everyone in Fiji and Qereti is teaching Fijians how to speak their own disappearing native languages and dialects.
- C** In September this year, like-minds met in Kathmandu for a conference on how to save some Himalayan languages spoken by just a handful of people. A great number of languages in the greater Himalayan region are endangered or have already reached the point of no return.
- D** As Kortlandt stresses, 'If you want to understand the human species, you have to take the full range of human thought into consideration. Language is

the binding force of culture, and the disappearance of a language means the disappearance of culture. It is not only the words that disappear, but also knowledge about many things.'

- E** Kortlandt knows a language is disappearing when the younger generation does not use it any more. When a language is spoken by fewer than forty people, he calculates that it will die out. Every now and then language researchers get lucky. Kamassian, a southern Samoyed language spoken in the Upper Yenisey region of Russia, was supposed to have died out, until two old women who still spoke it turned up at a conference in Tallinn, Estonia in the early 1970s.
- F** According to the *Atlas of Languages*, Chinese is now spoken by 1,000 million people and English by 350 million. Spanish, spoken by 250 million people, is fast overtaking French as the first foreign language choice of British schoolchildren.
- G** Kortlandt is one of several linguists who have sounded the alarm that humankind is on the brink of losing over fifty percent of its languages within the next generation or two. 'This loss may be unavoidable in most cases,' says one authority, 'but at the very least, we can record as much as we can of these endangered languages before they die out altogether. Such an undertaking would naturally require support from international organisations, not to mention funding.'

Essential tips

- ▶ Remember: in this part of the exam you need to understand the structure and organisation of a text: how its paragraphs work together.
- ▶ First look at the instructions and the title of the text. Then skim the gapped text for the general meaning and notice how it develops ideas, opinions or events.
- ▶ You may need to consider more than one gap at a time in order to work out which paragraph goes where. Do not rely simply on recognising repeated names, dates etc.

Question 7: In the paragraph after the gap, the word 'But' shows that a contrast is being described. It is likely that the contrast is between the extinct or threatened languages referred to and the 'major international languages' mentioned in the paragraph before the gap.

Question 8: In the paragraph following the gap, the name of a person – Kortlandt – is mentioned, but there is no indication who this person is. It is likely that the gapped paragraph gives some details about him.

Question 11: The paragraph after the gap describes the kind of knowledge that could be lost if certain languages become extinct. Which gapped paragraph introduces this theme?

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Part 1

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Part 4

You are going to read a magazine article. For questions 13–19, choose the answer (A, B, C or D) which you think fits best according to the text.

Mark your answers on the separate answer sheet.

The Cinderella Story

The basic story is very old indeed and familiar to most of us. The heroine, Cinderella, is treated cruelly by her stepmother and mocked by her two ugly stepsisters. And even though her father loves her, she can't tell him how unhappy she is because her stepmother has bewitched him. One day Cinderella's stepmother and stepsisters are invited to a ball at the royal palace. Cinderella is told she cannot go and is understandably very unhappy. However, her fairy godmother comes to the rescue and, waving her magic wand, produces some beautiful clothes for Cinderella as well as a carriage to convey her to the ball. There, she dances with the handsome prince, who falls in love with her, not only because she is beautiful but also because she is good and gracious. Cinderella has been warned that the magic will wear off at midnight, so when the clock strikes twelve, she hurries away, leaving behind her a glass slipper. Next day, the prince, smitten by her charms, comes looking for the girl whose foot fits the glass slipper. He finds Cinderella and they marry amid general rejoicing.

Just a sweet, pretty tale? Not in the view of Ellen MacIntosh, who has written extensively about fairy tales. 'This story features the stock, two-dimensional characters of most fairy tales, and little character development is attempted,' she says. Indeed, although her comment does make one wonder why simplicity of this sort should be out of place in a story for children. Be that as it may, Ellen's main problem is with what the story implies. 'Instead of standing up to her cruel stepmother and absurd stepsisters, Cinderella just waits for a fairy godmother to appear and solve her problems. But wouldn't you want a daughter of yours to show more spirit?'

The story is enduring, whatever its shortcomings, and it doesn't take much in the way of analytical skills to see its influence on a number of recent Hollywood productions, all aimed at girls aged five to fifteen. In these versions for the silver screen, the Cinderella character no longer has to clean the house and has no siblings to make her life a misery, though she persists in not showing much backbone. The character of the rich and handsome stranger, however, is retained, and in some cases really is a prince. The role of the fairy godmother is often played by coincidence or sheer luck; we live in an enlightened age when even very young children might reject the notion of fairies. The wicked stepmother may be transformed into a villain of some sort. In the majority of film versions, the heroine has a profession and is even permitted to continue working after marrying her prince – this is the twenty-first century, after all.

Doesn't the success of these films indicate that the story has relevance to children even today? 'Yes,' admits Ellen, who sees its message as being rooted in a fundamental childhood desire for love and attention. 'Most children experience a sense of inner loneliness as they are growing up and empathise with the protagonist who faces some sort of test or challenge. This can be seen in the original story of Cinderella, where the fairy godmother tells the heroine that she must learn to be gracious and confident if she is to go to the ball. She has to grow spiritually, and by maturing, she becomes attractive to the prince, thus ensuring that the ending of the story will be happy. 'In the later versions, this element is missing,' says Ellen, 'and the theme of the story is simply that a girl's role in life is to be more beautiful than other little girls so that she can carry off the prize: the handsome prince. Is this really what we want girls to grow up believing?'

Essential tips

- ▶ Remember: in this part of the exam you need to understand the details of a text, as well as the writer's opinion, attitude and purpose.
- ▶ You can approach this part in two slightly different ways. However, you should begin by reading the instructions and the title of the text. Then you can either skim the text first before you read the questions, or read the questions first before you skim the text.
- ▶ There will be seven questions or question stems. Read each question carefully and, without looking at the options, scan the text for the answer or for a suitable and accurate way to complete the question stem.
- ▶ Think about the meaning of what you read, and only then see if you can match the relevant section of the text with one of the options.
- ▶ The correct option is unlikely to use the same words as the text to express an idea.

Question 13: You are being asked about the writer's view, not Ellen MacIntosh's. Look for a section of the text where the writer describes Ellen's ideas and then gives her opinion of these ideas.

Question 15: This question is about films based on the Cinderella story. Look in the text for the word 'film' or any other word which means the same thing, for example, 'movie'. When you find the relevant section of the text, read it carefully. Then see which option corresponds precisely to what the text says.

Question 19: Even though you may be nervous and in a hurry, you must think carefully about the meaning of the questions. Which word in the question stem shows you are being asked to find a *difference* between the original story and the modern version?

- 13 What does the writer imply about fairy tales?
 - A Fully developed characters would improve them.
 - B The stories are very basic.
 - C It is unrealistic to expect character development.
 - D It is a mistake to consider them sweet and pretty.
- 14 What is Ellen's main objection to the Cinderella story?
 - A The heroine is treated cruelly.
 - B The heroine is not assertive enough.
 - C The ugly stepsisters are figures of ridicule.
 - D The stepmother is a stereotypical character.
- 15 In film versions of the Cinderella story
 - A the prince is invariably replaced by a rich stranger.
 - B two characters from the original story are omitted.
 - C there is no longer a wicked stepmother.
 - D the Cinderella character no longer has to work.
- 16 Modern film adaptations of the story tend to present a Cinderella
 - A whose character remains basically unchanged.
 - B who is luckier than she is in the original story.
 - C whose circumstances are unusual.
 - D that many children might find unconvincing.
- 17 Modern variants on the story generally
 - A portray Cinderella as a successful professional.
 - B imply that Cinderella will become a real princess.
 - C reflect children's beliefs.
 - D make concessions to modern women's lives.
- 18 In Ellen's view, what makes the Cinderella story so appealing?
 - A Children can identify with the heroine.
 - B Little girls enjoy being challenged.
 - C It has an element of magic.
 - D Cinderella is more beautiful than other girls.
- 19 Unlike the original tale, modern versions of the Cinderella story
 - A suggest that girls do not need strength of character.
 - B do not require the heroine to develop.
 - C underestimate the power of love.
 - D are aimed solely at young children.